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ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
~~REVIEW~~ ON: 30 Apr 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XVIII

1. (S) This report documents a remote viewing session conducted for the purpose of orienting a remote viewer to an applied remote viewing protocol.

2. (S) During this session the remote viewer described the target site substantially as follows:

a. Large, modern, square, tall structure with a covered foyer at ground level.

b. Individual standing in the foyer entrance to the building.

c. Circular or curved pattern on the ground outside the structure.

d. Structure is not a business office building, a hotel, a lodging type building or a commercial building of any kind.

e. Little activity in area. No sense of people in interior areas.

f. One interior ground level area like a storeroom with boxes stacked.

g. Another interior area, above ground level is office or office/den with carpet on floor and leather like furniture which appears to be a set. Room has a peculiar door with a white square at eye level.

h. Hallway adjacent to office is carpeted and leads to a stairwell area. Stairwell area is not carpeted and near the stairs are two big doors.

At the time of the session the "beacon" individual was at Site 300 (Field Station Augsburg). The remote viewer's descriptions show a low to moderate correlation with Site 300. His description of the exterior area and the foyer entrance where a MP stands guard is somewhat accurate. The location of a storage room could not be verified. The office/den area and adjacent hallway descriptions show striking resemblance to the commander's office. Of importance to note is that the "beacon" was located

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in another area of Site 300 at the time of the session. This area was not described by the remote viewer. This session was conducted on a Saturday morning. Ambient room noise was greatly reduced. The remote viewer was very relaxed during the session and was confident that he was successful.

3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.

4. (S) Following is a transcript of the remote viewer's impressions of the target site. At TAB A are drawings made by the remote viewer reference his impressions of the target. At TAB B are items associated with Site 300 provided by the "beacon". At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XVIII

TIME

#7.5: This will be a remote viewing session. This is a remote target location. (Edited for security.)

PAUSE

#7.5: Okay, #31, #19.5 is now at the target site. He is observing the area. . . Simply look at the area with him. . . and describe the area to me.

PAUSE

+05 #7.5: Describe the target to me.

PAUSE

+10 #7.5: Tell me about your sensations. Tell me about your feelings. Tell me about the target.

PAUSE

#31: Um. . . I sense something long. . . to the right side. . .

#7.5: Go on.

#31: It seems like. . . There seems to be . . . (PAUSE). . . Something overhead. . .

#7.5: Describe it to me.

PAUSE

#31: (Long sigh)

PAUSE

#31: (Not audible)

PAUSE

+14 #31: Large. . . structures. . .

PAUSE

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#7.5: Describe their color to me.

PAUSE

#31: Um. . . No color. . . (not audible). . .

#7.5: Describe their shape to me.

PAUSE

#7.5: Describe the architecture.

PAUSE

#31: Modern. . . Square. . . and tall. . . Now,
I'm somewhere else. . . (PAUSE). . . Um. . .
I'm inside. . .

+18 #7.5: Go on.

PAUSE

#31: (not audible)

PAUSE

7.5: Describe your location.

#31: Now I a

PAUSE

#31: I see tops. . .

#7.5: Describe them.

PAUSE

#31: Right down. . . on the bottom there is a . . .
overhang. Its like . . . Its . . . like the
bottom. . . has been . . .

#7.5: Go on.

#31: Like the bottom has been. . . hollowed out. . .
and its. . . dark. And cool. . . in there. . .

#7.5: Go on.

PAUSE

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+21 #31: And. . . Umm. . . looking in . . . the dark
. . . a circle. . .
#7.5: Okay.

PAUSE

#31: (not audible) . . . (not audible). . . .
Round. . . circle. . . edge. . . in the dark.
In a line. . . in a row. . . circle. . . is
in the light. Next to the dark.

PAUSE

#31: Um.

PAUSE

+24 #31: Let's try a. . . I'm going to try inside.

PAUSE

#7.5: Tell me about the inside.

PAUSE

#31: Hmm. Hmm. . . (not audible). . . glass. That
goes somewhere else. . . .

PAUSE

#31: No. . . Hmm. . . Red.

#7.5: Describe. . . Red?

#31: Darker. . . Umm.

PAUSE

#31: Black. . . chair. . .

#7.5: Okay.

PAUSE

#31: Umm. . . Umm. . . Umm. . .

PAUSE

#7.5: Go to where the black chair is. . . Go. . .
over there. . . turn around. . . look out. . .
see the area. . . and describe it to me.

PAUSE

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#31: (not audible) draw. . .

#7.5: You don't. . . would like to draw?

#31: (not audible)

PAUSE

#31: Two events. . . The first. . . was just this. I'll draw it small. Okay?

PAUSE

#31: And that was. . . That was the first one I had. . . But that. . . this was light coming in. It was three sided. Okay? And. . And this was sort of darker, but like shaded. Okay? With the shade in here. But this didn't seem to be shaded. The bottom here. It seemed to be light. That was the first one.

PAUSE

#31: Then. . . I started seeing. . . that. This was the edge of the bigger, like a bigger structure. Okay? Ending up with. . . something like that.

PAUSE

But this got pretty huge. . . Okay? Like this is like a little niche. . . taken out of the corner of this big building, or something. Now whether it was street side. I don't know. I don't have any idea about that. But what it was, was, you know, dark and light. But, remember I told you there's an overhang; the overhang was solid. It wasn't like an awning or something that was just out for a shade or anything like that. It was like. . . the overhang. Like this was building. . . We could walk directly. . . no wall. . . just say a street. . . but right up there was all structure. Like a foyer down on the lobby level. Open-breeze way lobby, foyer in a building or something. But those were the first two.

PAUSE

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#31: Then. . . Then I had the feeling. . . that. . . this. . . What I actually started to do was ex. . . I don't know if it was expanding on it or not, but I was trying to refine that. You know, somehow. Trying to get closer detail of it. And . . . what I ended up with . . . is Three. . . Which is . . . this thing here if I can draw the right perspective. So, we don't get that screwed up with the other picture.

#31: Ah. . . edge of building. . . edge of building like this, okay? This would be the way to go. All right?

PAUSE

#31: And ah. . . this is the . . . you know, I can't tell what's holding the building up, right? But this is that same dark and under it. I had the impression; fleeting impression of like pillars but. . . (not audible). And this being, in like . . . Umm. . . You know, this is the actual floor. . . Okay? (not audible). . . This is the floor and this is just shade (not audible) shade (not audible) would do it. . . There. The dark would be confined to back in there. Okay? And then I said there is something circular and that is. . . like . . . there.

PAUSE

#31 Here to that circle here. So-called aerial view, Huh? Like a driveway. But its a circular pattern on the ground like that. In here. . . and this is like looking down, along the edges of the building, right? In there, is where this thing is. . . Okay? Okay. Now. I don't know the true shape of that dark. But, I'm. . . on this . . . I'm going to color it in as though it was dark. . . Okay? . . .

PAUSE

#31: There's some sort of a funny edge on that building. I can't. . . I didn't get a good feel for it. It was just like a jog or some sort. I, that's. . . I don't know that it goes back that far. . . Okay? And then here would be this circle. Like this. . . and the darkness and

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and under there the shaded area. . . is under there, okay? Now, where did I go in the first one when I said the . . . what'd I say, cardboard boxes.

PAUSE

#31: But I was thinking about here. . . this will be interior. This is like that actual structure. And this is like the covered porch, okay. Effect . . . About here. But I just got a . . . you know, okay. I said I'd try to see what's inside there. And the next thing I had was I was standing in midst a bunch of just (ha ha ha) Well, it was like a store room or something and all these. . . fair-sized, just boxes. . . square things. All around me. And I got the idea that nothing was happening here, so I would go back out and try again. And, quite frankly, I don't know where I was that time. Because, I . . . my next impression of an interior scene. . . I thought, this is, oh like that. My next impression of an interior scene, which would be, okay, let's cut out these two here, okay? There, that's the edge of the building. That's the next one there. That's right. . . Like that. See. There. Now. In this general quadron is where the boxes were. Okay. Somewhere behind. . somewhere in there. And the other one (not audible). Now the other one was towards in the back. I thought I was still on like the ground level. But, when you told me to turn around, and. . . like the black chair. . . and look out, I got an aerial view. You know, I got a view of looking. . . I was. . . I thought I was. . . just at a ground level type thing. Then when I, when I. . . started thinking about well, where am I? I got in a little entrance way and I got a red carpet and I got a black. I turned around and I got a big open. . . um. . . I got a big view. . . like . . like being from the 25th floor of the building or something. Instead of on the first floor and that threw me out of whack.

PAUSE

#31: You know, here I thought I was mucking around in the basement somewhere and, a . . somehow I got up too high. I don't know how I did it. . .

PAUSE

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#31: I'll try to improve on this (DRAWING). . .

PAUSE

#31: Okay, now you see how the different side of the damn thing is changed. Going from first to where I am now. You know, the depth of the whole. . . Oh, I don't know, maybe my first stand, I might have been standing near a corner or something. And then got the full feeling for it. Um. . . But I can't tell you what's along that wall. . . Okay. I can't tell you anything at all. Its dark. And this is the ceiling. And I remember. . um. . I can't tell you anything about the ground either. You know, the. . . oh, the so-called whatever it is on there (not audible). I remember looking up and seeing. . . It seemed to me a set pattern. But, I can't really say where the darn thing was. But what would be front and in here. . . would be a . . . a, in the roof, okay? . . . A ceiling, I guess is where. . . This is in the dark, right? This is down underneath this thing still. Okay. This is like a back-to-back, whatever would be the back okay. As though, like, as though, say I was standing like here looking into this thing. That would be that wall. And then this is the ceiling over top of it.

#7.5: Describe the height to me.

#31: Its a 20. . . No, its a . . . a . . . a good twelve feet. Its not like, its not like lobby height. Its a little bit above what would be a regular floor height. But its not, you know, its not (not audible) reach.

#31: Okay, let's, let me do that while I'm thinking about it. Let me do that. Its something I haven't done. Here. Approximate height or anything. . Let me talk distances, okay. . Let's see from there to there, was forty feet, okay? What other distances do I have. I don't know. This one. . . although, I don't have much of a feeling for it. . . I can't really. I don't really recall it. I mean, it was a . . . what we call a perspective, a size perspective on that.

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#7.5: Tell me about the colors that . . .

#31: Well, it was um. . . I didn't really get any color. I got the light/dark. I really didn't get any color. Even this thing, which is apparently a drive or some sort of form, shape out here. I didn't even get a color on that. I was saying, you know, I said, I had the shape; and then when I started to work on that, I backed off of working on it because I didn't want to get into a decision of white and black. Is it asphalt or is it gravel? For some peculiar reason, I had the fleeting impression that it was gravel. Which, just doesn't. . . doesn't . . . unless it is not a drive. It could very easily have been some sort of a park or a fountain that has gravel in the bottom of it you know, or anything. . . I'll write it in there. I had this fleeting thing of . . . I didn't have. . . outside it was all. . . drab. Not drab gray like this image you know. Disgusting. But I mean just . . . no, no wild reflection or anything. No, um. . . you know, just nothing. It seemed like I wasn't worried about everything. . . I was very stuck at ground level. . . I wasn't worried about what went up and away from it. I was fascinated with this damn crotch. Ha ha. You know, this niche, and under the corner of this thing. . . Um. . . but I did have. . . I still have the feeling that its high. But, there I ran into trouble. When I dropped back and I was saying okay, let's try to see just where this sone of a gun goes, then I started to get all sorts of twisted impressions. You know. Of, a . . . you know. . . um. . . different configurations, everything, you know. . . and then I was afraid that I was going to start to lose my focus again since I did at least have something going with the . . . with the underhang there or whatever it was. I dropped back and I started, you know, all of a sudden, the building changed into a one-family dwelling on a mountain-side and I said, now wait a minute here, this has got to quite, let me go back to the (ha ha ha ha). . .

#7.5: When you put your images all together, and you think about being at this location, what is your feeling about this? What goes on there?

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#31: I don't know. I got the feeling that it was not a . . . that it was not a vacant business office building.

#7.5: Okay.

#31: I got the feeling that it was not that. But I had no impression of any people around. At all. You know. Which sort of removes any feeling that it would have been a hotel, a lodging of any; a lodging type building of any kind. Or that it would be a commercial building of any kind. You know, 'cause its like if I, if I in fact had been stuck some place where, where there was buying activity, you know. You know, hustle, bustle Sunday. . . well, of course, its still early in the morning, but still. . . I got the feeling that things hadn't started yet and I just couldn't figure out what they were. But the room image that I had. The box, the store room box image I had. . . was a . . was not like a warehouse, very organized image. It was more sort of a humble jumble type of a affair. . . a . . . the boxes were all the same though and they were oversized boxes. They were not little cardboard boxes or anything like that. They were boxes. As big as, you know. . . But I mean they weren't assorted either, they were all the same.

But it wasn't like a warehouse, you know what I mean? It was like somebody had 17 of everything. Or 17 of one thing and threw them all in this room. And they still happen to be in their cardboard box. But then, the other room image that I haven't gotten to yet, looks almost as though it was an office. You know, the chair was a, was a . . . like I said, it was black. . . Its, its like a gloss, like a leather. . . very fine. I had the feeling of very fine furnishing. You know, not exquisite like 17th Century Renaissance antique or anything like that you know. But very, very nice. . . a . . . small office. It wasn't. . . I didn't get this massive feeling either. . . Like a small office. But that's only two shots and I just have no idea. . . no feeling at all for what you know, for what the whole rest of the building could be. Or what the function or purpose of it could be.

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#7.5: What was your emotional impression?

#31: Oh, one thing I . . . Well, . . . One thing I can say, is that I did not. . . I did not . . . get stuck with any. . . this looks like garbage. Until right at the very end. After I had worked this whole aspect of it. The whole thing. And what I had had, I worked the whole aspect of it and I got this. . . just towards the end there when I was . . . that's when I decided to leave there and go into the rooms now and see what was happening because I think I (not audible) basic description down. Ah. . right towards the end. . a . . . I had this fleeting impression. . . that I was at a place that I knew. That's when I stopped what I was doing there. So as not to muddle it up any. And that's when I went inside to see what was inside.

#7.5: Okay. This fleeting impression that you had . . .

#31: The fleeting impression that I had was that I was in a cer. . . that the description I had compiled thus far for myself, I had this correlary, this sort of correlation to a place that I know is on the University of Miami campus. In Coral Gables.

#7.5: Are you saying that this was an after thought?

#31: Yeah. This was more like an after thought. And that's when I . . . I had long since gone. . . past this and this and this. I was. . . that was just before I went into the rooms. You know, towards the last five minutes. I guess.

#7.5: Okay.

#31: And that's why I did it is because then I said, now wait a minute, you know, now, if you conscious, if you consciously recognize that correlation there, I said well then I'll probably end up screwing up the rest of it so I better change my mode and go somewhere else. Go internally and see and try to wipe that out. But that was all I . . . it was like an overhanging thing and its strikingly. . . still, its strikingly similar. . . in description to a, you know,

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to a covered area in the build. . . underneath a building or something on the University campus . . . Anyway. . . (not audible). . . was very a . . . a room. What can I say, its a . . . dark . . . I'll just draw it. Just what I had. Dark and I was on the . . . so the perspective would go like that. . . and then just around the . . . they were sort of jumbled. . . they're not, um, you know. . . (not audible). I'll give you the idea. I can't you know, its not the exact impression. . . I get the feeling. You know, they are a little out of line like somebody had just sort of quickly stacked them in there to get them out of the way type of thing. And these boxes were. . . let's say. . . about three deep. They were like this. Ah. . I'll call them 18 inches by 24 inches. Okay. It seemed like they were right. . . you know they were everywhere. If I was drawing the thing from perspective, I'd have boxes, you know. . . it would be bigger and everything. And I don't even recall seeing the floor. You know. Or anything. I don't even recall seeing the back of the room. I just recall being in this area.

#7.5: Um hm.

(END OF TAPE 19)

(BEGIN TAPE 20)

#31: Umm. . . I don't know how this thing went. . . And back, the wall, that ran along (not audible) in that corner. . . was like that . . okay? And it sort of petered out here. And the reason it petered out there is because in the foreward. . . right like I was only, in such, I don't know how to describe this, it was like I never got into the room. I was standing like in a . . . um. . . you know, small room. Something on my right, which is like a big wall. So, I'm going to draw that right down from the . . . to the side of it.

And that's in the foreground. And then that's where the carpet was red. And that's black. Now when, now that's when I, remember when . . . now I thought I was in here. . . I thought I was still viewing at ground level. And, a . . . when you said, look at the chair, take a look around and tell me what you see; then, at . . . um. . . then added the turn around. I looked past the chair

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and I'll just. I'll tell you what I'll do, I'll just redo this 'cause there is a difference. This is just a rehash here.

PAUSE

#31: All right. Okay. . . That is when. . . the idea of this picture, or this window, it was like the whole thing. . . with. . open. . in distance. Okay? Feeling the height. And this would be like the horizon there. But I never got around that building on the corner. The room didn't seem to be very big. You know, perspective wise. It didn't. . um. .

#7.5: What is your feeling about that room?

#31: That it was an office-type room. Or a den. Not. . .

#7.5: Could you go back to that room and tell me more about the room?

PAUSE

#31: Ohhhh! Now look #7.5, I don't. . . .

PAUSE

#31: Can't find a thing there. . . Hmm. . .

PAUSE

#31: (Not audible) tapering off. . . (not audible).

PAUSE

#31: Um.

PAUSE

#7.5: Tell me about your impression.

PAUSE

#31: I don't think I can give you that.

PAUSE

#31: Its funny. . .

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#7.5: Don't try to make it into an office.

#31: No, I won't.

#7.5: Describe what you see.

#31: No, that's what I was; peculiar about it. That's why (not audible) because it didn't turn out to be an office. Ha ha ha.

#7.5: What did you see?

#31: I, a . . . small table. . . And a . . long-wise from the . . . from the chair. . . and this a . . . the wall that it points at is a . . sofa. .

PAUSE

#31: And a dark, dark. . .

PAUSE

#31: I don't think that window went all the way.

#7.5: Describe the entrance to this room.

PAUSE

#31: I don't know. . .

PAUSE

#31: You know, a hallway.

#7.5: A hallway?

#31: Goes about. . . (not audible).

PAUSE

#7.5: Describe the door to the room.

PAUSE

#31: Its. . . a . . .

PAUSE

#7.5: Go on.

PAUSE

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#31: Hmph! (Not audible). I never did get a look at the door. . . . The door. . . . inside. . . . there's something on the door, inside. . . . it seems like . . . like . . .

#7.5: Describe it to me.

#31: Like (not audible) is square. Its at eye level. Its about half way up; more than half way up. Up way half the door.

The door is the door. One room door. Nothing else (not audible).

#7.5: Okay.

#31: Darker and then there's light square. Its a . . . (not audible), I get only a blank wall.

PAUSE

#7.5: And the other side?

#31: Left side on the right looking out of the room (not audible) . . . wall. What was on the outside of the wall? . . .

PAUSE

#7.5: Yes?

PAUSE

#31: Get kind of a . . . Hmm. I get a feeling there are a number of things, but I can't. . .

PAUSE

I don't know (not audible) earlier. . . For what its worth, I don't know. That was earlier, just now. Not before.

PAUSE

I can't get any now. . . Check it. I don't know what I got before. . .

#7.5: Describe your location to me.

#31: Now I'm in the hall.

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#7.5: All right. Proceed down the hall. Move slowly down the hall. Talk to me as you do.

PAUSE

#31: Hmm.

PAUSE

#31: (Not audible) a door on the right.

PAUSE

#7.5: A door on the right.

PAUSE

#31: It seems different . . . than the other one. This one was flatter (not audible). (Not audible). This one was set back. . . This one was recessed a little bit.

#7.5: Let yourself move through the door. In behind the door and describe what you see.

PAUSE

#31: (Not audible).

PAUSE

#7.5: Describe your location to me.

PAUSE

#31: (Sentence - Not audible).

#7.5: All right. Let yourself stay in the hallway now.

#31: (Not audible).

#7.5: Okay.

#31: (Not audible) . . still the door (not audible).

PAUSE

#7.5: Well, forget that door now. Stand in the hallway.

#31: Um hm.

#7.5: Stand in the hallway.

#31: Um hm.

#7.5: Find the exit. Find the exit of how to get out of the hallway. Go down to the exit.

#31: Hmm.

PAUSE

#31: Hmm.

PAUSE

#7.5: Describe the exit to me.

PAUSE

#31: Ah, umm. . . (not audible). . I can't find the exit. I can't find the end of the hallway. But there's a door in there. It might be two elevators doors with a little thing at the bottom it opens with. This is the end of the hall (not audible).

#7.5: Okay.

#31: Look, look for an arrow. . . Ah. . (not audible). I have a feeling that a . . a . . the stairs is there too. If its what I think. I'm really off to the side of the open space. . . That's I'm at the end of the left hand hall I have the up stair. I walk past that toward the elevator; (not audible) turn around and walk left and there's the down staircase. (Not audible). Unless I turn around. They must curve. They must curve. And the floor there is

(TURN OVER TAPE 20)

I want to say there are dots on it. Speckled. It looks like that's where they are. They're . . . there's a . . .

PAUSE

#31: Oh, go back, there's a . . . Hmm. . . I'm getting a . .

PAUSE

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#7.5: Describe your location to me.

#31: Umm. . . in the hall. (Not audible) in the hall. (Not audible) for, you know.

PAUSE

Going back to the stairs, left. . . Coming down from my first (not audible) is right. . . At the end of the hall is . . . a good distance away (not audible). . . (Not audible) before. I feel like the floor of the hallway is padded. It seems different from where I was before where the stairs are. I didn't. . . I got the feeling of bare floor when I was there before. It seems like the halls are, you know, carpeted. Or something.

PAUSE

(not audible)

PAUSE

Kind of . . . When I think about room. . . (not audible) different (not audible). Room. . . Before, . . . I was coming down the hall I came (not audible). This room, on the other hall is a different type with the glass. Or paneless, or lighter. . . You know, like a hmm. . . I don't know. I get different things. Its confusing. I get different things and I don't know if its because I'm actually feeling them, or if its because I'm actually searching for an answer. You know, its hard to find (not audible), I don't know. Ha.

#7.5: Okay.

PAUSE

#31: Oh. Okay. Of course, I gotta start on this one anyway. . . That was really a funny thing 'cause I went in there expecting it almost, you know, just almost expecting it, matter of factly to be, an office. Because of the nature of that chair I got. This feeling of this window. But the window and everything. . . I got in there. . .

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I think I got back to the right place anyway and I had . . . I had a different, I had a different impression of it. Um. . . I'll draw a layout. Instead. Of the two going that way. I'll draw them. . . The room is not very big. . . And this is just a damn narrow little space. . . Okay? Its really. . . its . . . I have a feeling of being cramped when I'm standing here looking into the room. Right. This is the hall. Okay, I don't know what's in here. But here is chair, is like here, okay. Here is this long, long table is like there. And then, here is the sofa. Like that. Sofa matches chair. I have the same feeling about it. You know. It looked. . . I got the feeling it was like. . . a set.

PAUSE

In the window, it was only like about that big. No, its bigger than that. But the window does not go all the way to where the, where the sofa is. Okay. Then the walls are, I got the feeling like a paneling or something. The walls are dark. Not dark, like black; but they're dark, like brown. Everytime I turned around to try to get this wall, nothing was there. I mean I didn't even get anything. It was like it was a blank wall. You know. Just no acruitraments, it didn't seem like there was any. . . I really didn't get a distinct, immediate impression of like a buffet, or any type of a dresser, or anything that you would expect to see in there. I just couldn't find it. I didn't get anything. Now, . . . when I . . . went from there. Let me repeat this wall. I actually should have drawn that down here. It would have been simpler. . . than drawing it over again. Okay.

Oh, Oh. What'd I say, three, one, three. And also the door to match. Its a regular old door. Like a deep tan. Okay. And the inside of the door to sketch it. You know, you've got a regular old door, fit right in here. The inside of the door is like that. Okay. And, there was this white thing on it, like there. Light thing, light thing.

PAUSE

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#31: Okay, where am I here? I wanted to show you this. What I did. . . Okay. . . Okay, now this hall. . . was on. Remember when I was talking of how this one was set back. . . That's the way the door was on that one. And this is another door here. And this is open. Not like this one which has the door right along the hallway. I don't know what's on the left side. Somewhere . . . I'm sorry, this is what I was talking about. This door and the feeling was . . . sleeping. Bed. Okay. Inside. That room. I didn't go in that room. I couldn't get anything other than that feeling. And then, then to just bring the whole thing right apart, when we get down to the end of the hall. . . then there's the cross-hall somewhere in here. I don't know where it fits in the perspective. You know, how far or where or what's inbetween it or anything like that. Because then I went right down to the end of the hall and I sort of stopped and said, is there any other hall? You know, is there a hall off of here or what's this thing? And then I went on. And then I left there and then I came back. Okay. This goes down like that. Let me get this right. Let's just say. . . carpet ends. Okay. And I said there were two big doors and I said they might be elevators. And then you told me to start looking for a . . . 'cause after I . . . Okay. But this was, remember I was telling you about the thing curving. Okay. This was like . . . this was the stairway there. Okay. And, this is, this is what is the up stairway. No, that's wrong I don't want to read it that way. This is the up stairway, right. In order to get to the down stairway, its not here or you don't, you know. . . The down stairway is over here. . . Okay.

#7.5: Okay. Write the words, up stairway and down stairway.

PAUSE

#31: And I remember sitting there wondering to myself now how in the hell can that work. Ah. . I said they curve; remember I said they curve. That's what I was talking about was right here. If the landing or if this end is repeated, in a many

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stories building, you end up like the landing and the top this foyer area; this area at the end of the hall here, right. And the stairway, stairwell, comes down to the next floor. And its repeated again. Comes down to the next floor like that.

PAUSE

And this is bare floor here. I didn't get anything on it. Just an open. I told you the ground was a spot, spotty didn't I? All right.

#7.5: Okay.

PAUSE

#31: Hmm. I don't know. What did I say about the going down the hall? I didn't really get anything down the hall, but there is a hall there. I didn't really find. . Oh, oh, wait a minute.

That's when I said. . . that's when I got (not audible) and I said I got glass. And that's what I'm talking about. Maybe that's sort of what made me give up on that hall is because these, you know, these things are fitting any pattern. Which is really peculiar. You know what I mean? Do you see what I'm talking about?

#7.5: Not really. Ah, they . . .

#31: You know, there seems like there's no order to . . . I mean, granted (not audible) or something. It looks like its all. . . looks all right. . But. . . what the hell would a sleeping. . if its a big building, you know this is the whole left brain side of me is . . .

#7.5: Okay.

#31: . . starting to . .

#7.5: Okay.

#31: . . screw with me when I got down that hall. . And I said glass. You know, I said, I got this impression of beakers. . . You know, like the whole room was filled with working lab stuff.

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#7.5: Okay.

#31: Or something like that, you know. Like beakers and glass and everything and that's when I sort of gave up and said. . .

#7.5: Was that a separate room down the hall?

#31: Yeah, yeah. Its down. Um hm.

PAUSE

#31: Down here. Unknown distance.

#7.5: Okay.

#31: And, I don't even know. . . Its a regular door. Its not anything like that.

Some glass. . . a . . . I'll call it like a laboratory. . . But this was not seen. Okay. This was sensed. This was not like I was in it. And just like this was sensed. I'll put that in. And this was sensed. And this is seen, okay.

#7.5: Okay.

#31: And this is seen. And this hallway is all seen.

#7.5: Okay.

#31: We'll probably find out he's out in the middle of the desert; contemplating his navel. Sitting under a huge cactus or something. Ha ha ha.

#7.5: Again, I find it curious that you. . . did not see any people. You tried to analyze that a little bit about why you didn't see people, but you didn't see any people. And sometimes, that's the way it is. Sometimes you just don't see people.

#31: I didn't, I didn't see him. Wait a minute. I did see him. I did see a person. Where am I? I saw a person in here. That's the only one. And that was my first one, okay. And I won't say that it was him. But I saw a single person inside. To describe it would be as though, you know what a eye beam looks like, you know. If you had the eye beam laying on the ground and you had a little doll sitting in it and you were looking down the eye beam. That's what it looks like.

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#7.5: Is he on the top half of the eye beam or the under. . . the under half?

#31: No. He's in under it see. He's in here. Yeah. Yeah, he would be in under. He would be in under this dark shaded area here right. And there's light, I scribbled him in, there's light at the end of it, there's light showing down there. But its like its partially shaded on the right. But open on the left. Okay one. But there was no other activity. There is nothing that I could feel, or get a hold of. Then too, it was eight o'clock in the morning. On a Saturday morning, Huh?

#7.5: Do you have anything else that you think you can add? You've given me a whole lot of stuff here.

PAUSE

#31: No.

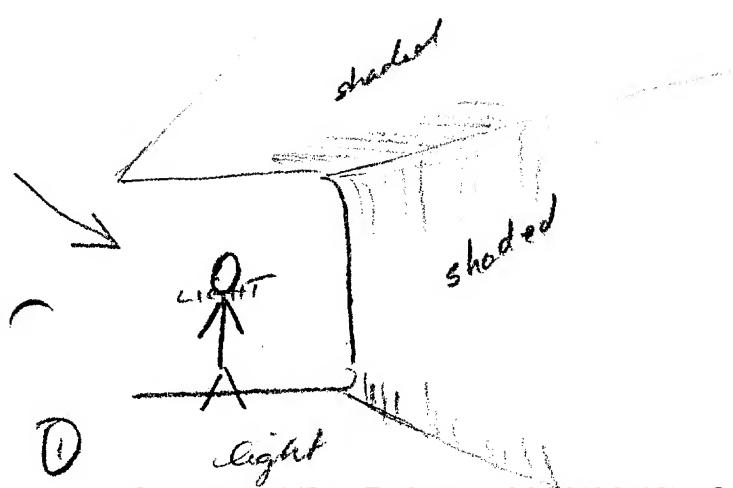
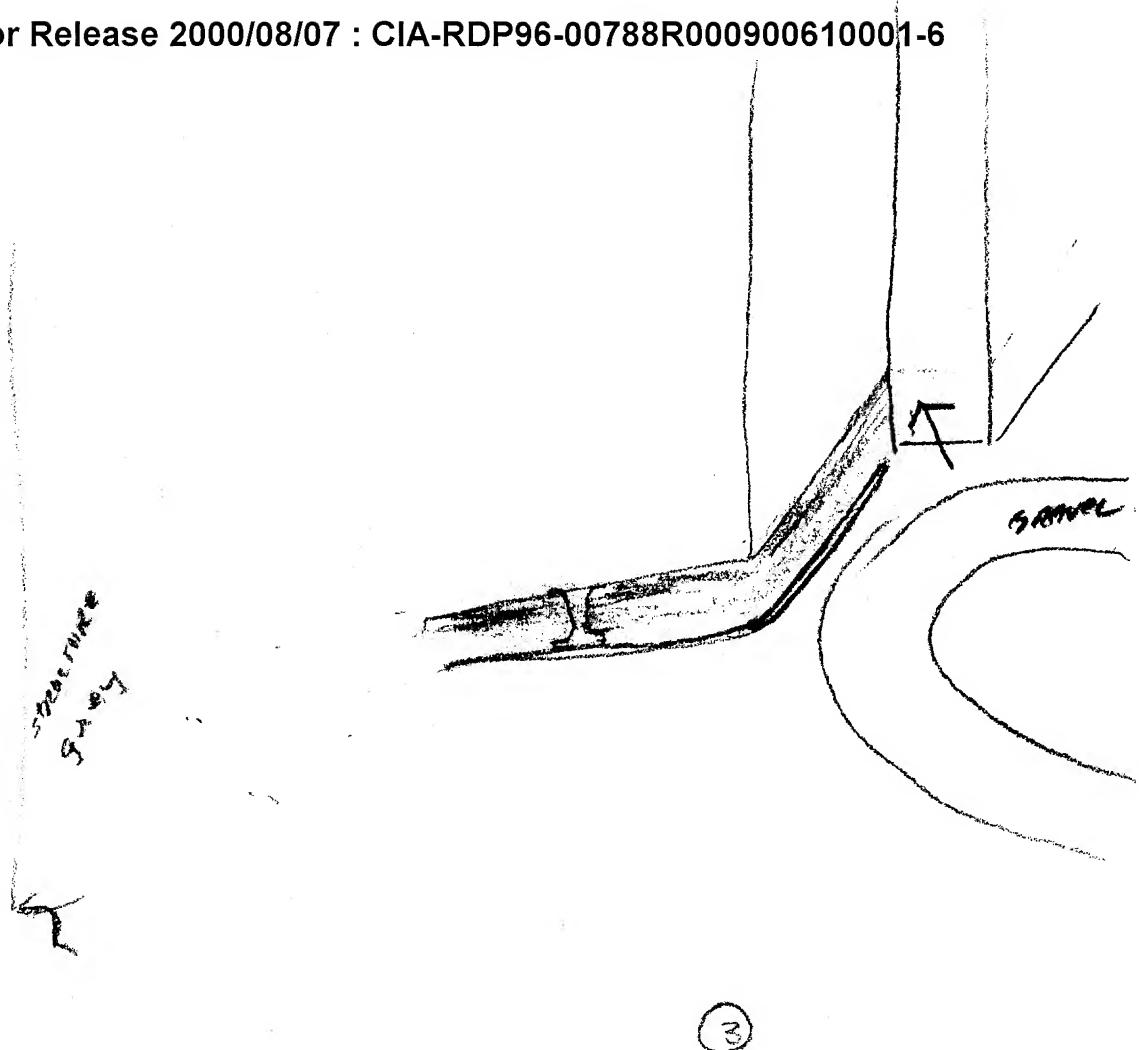
#7.5: Okay. This has been a pretty long session, but its been pretty comfortable because we've been open-ended on time.

#31: Yes. I like that much better.

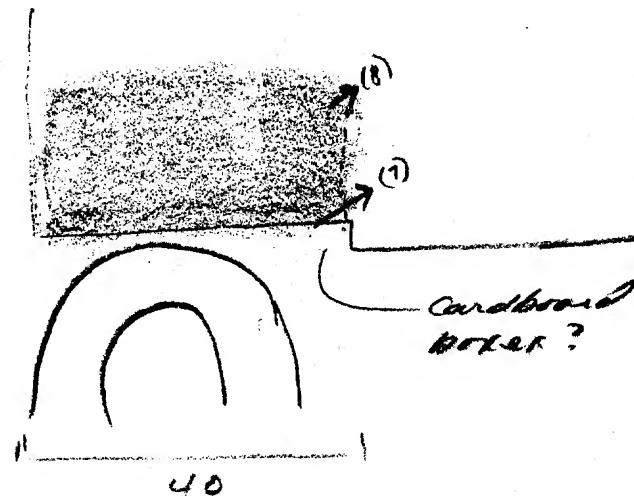
#7.5: Okay good. That'll do it then.

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TAB A



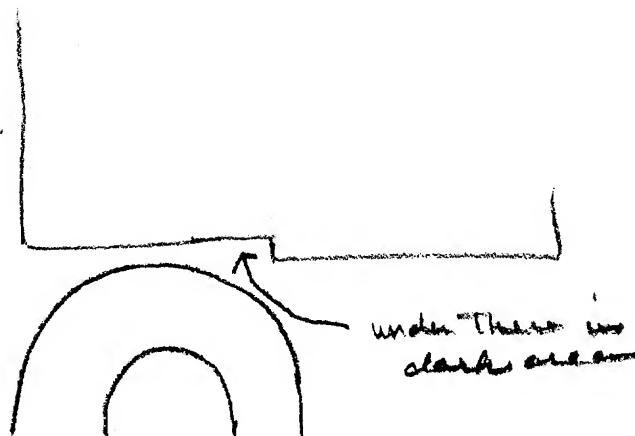
③



40

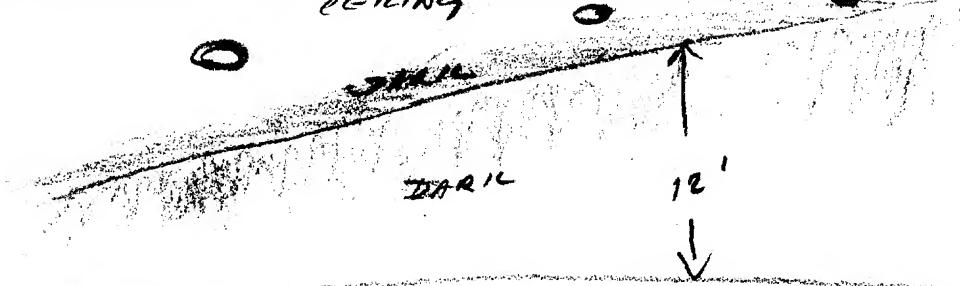
Cardboard
boxer?

④

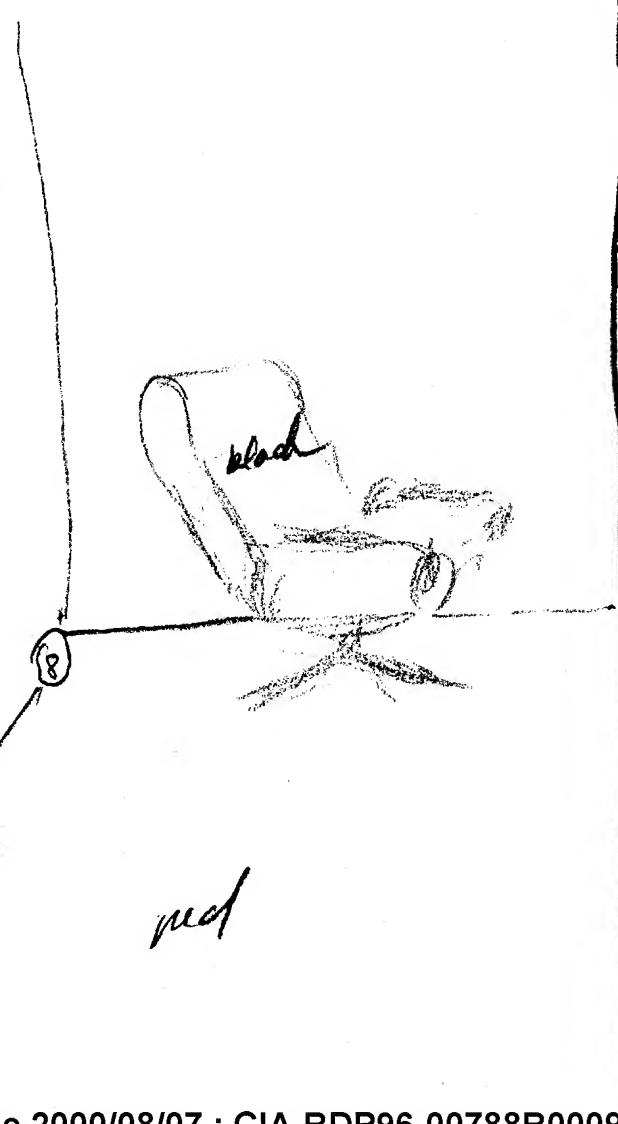
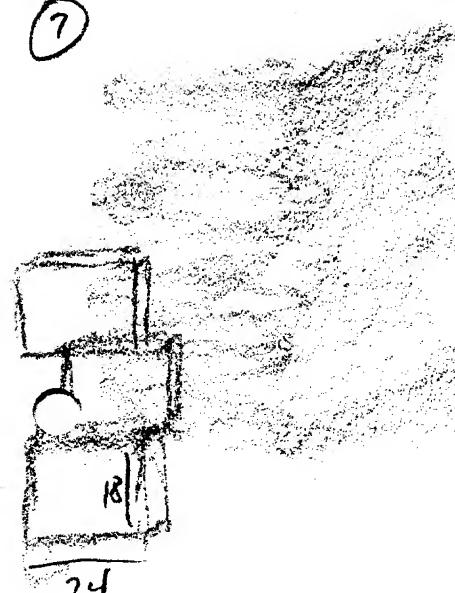


under there is
dark area

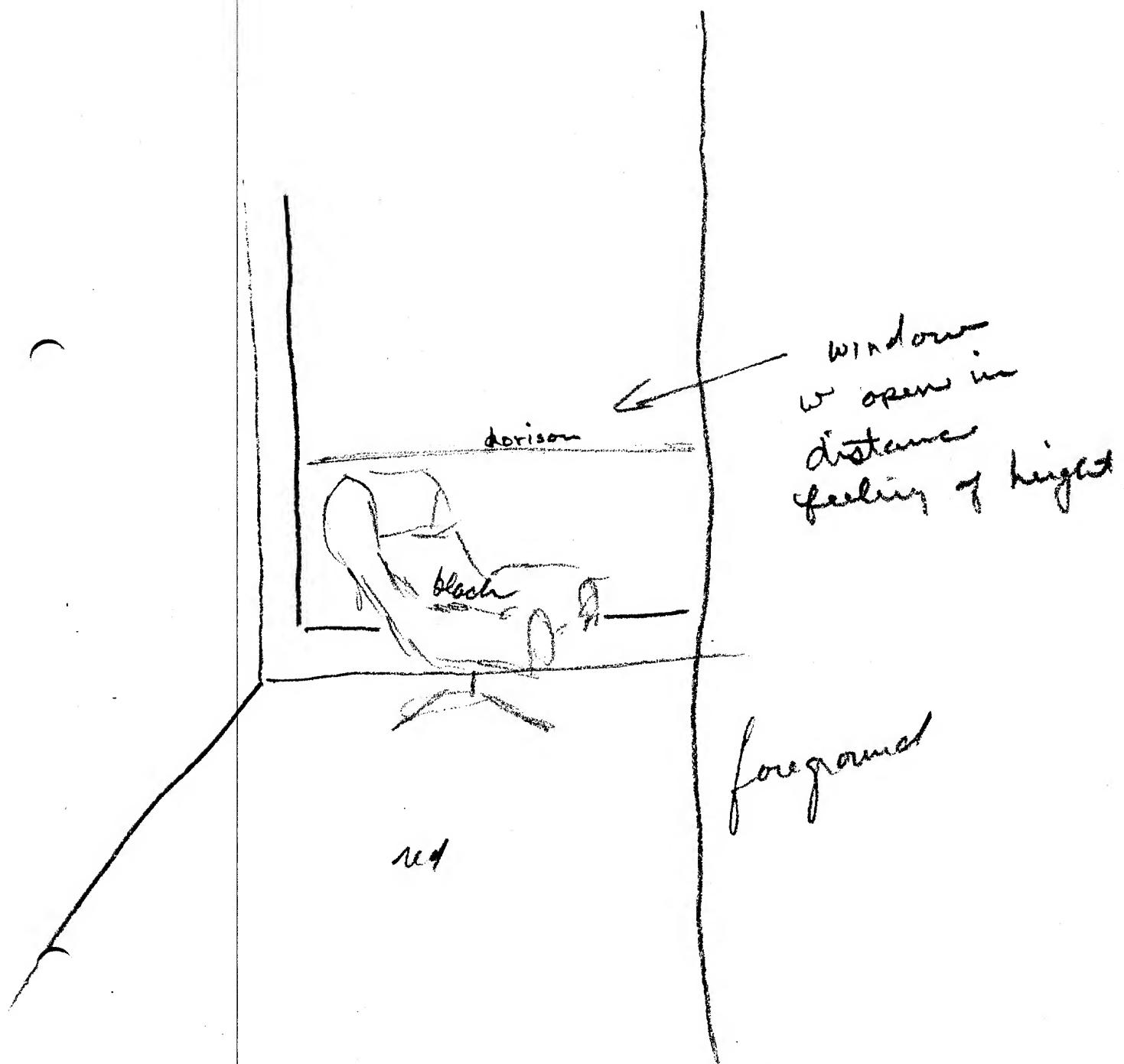
CEILING



7



9



Wellies
dark like brown

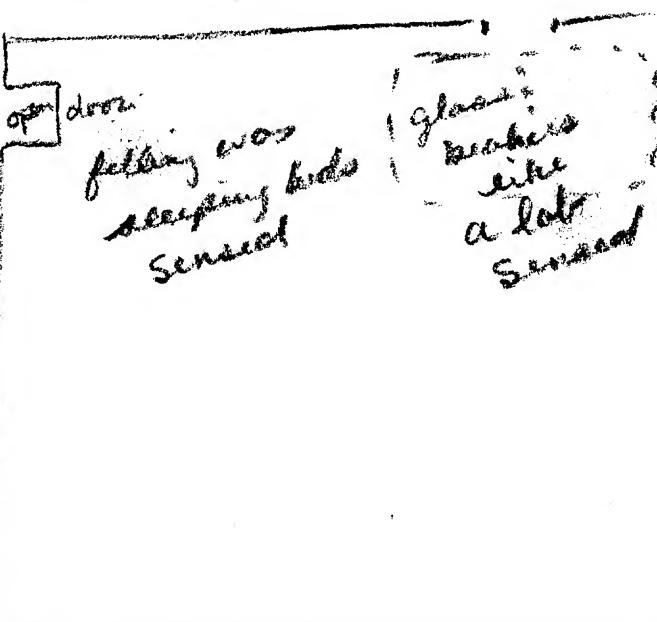
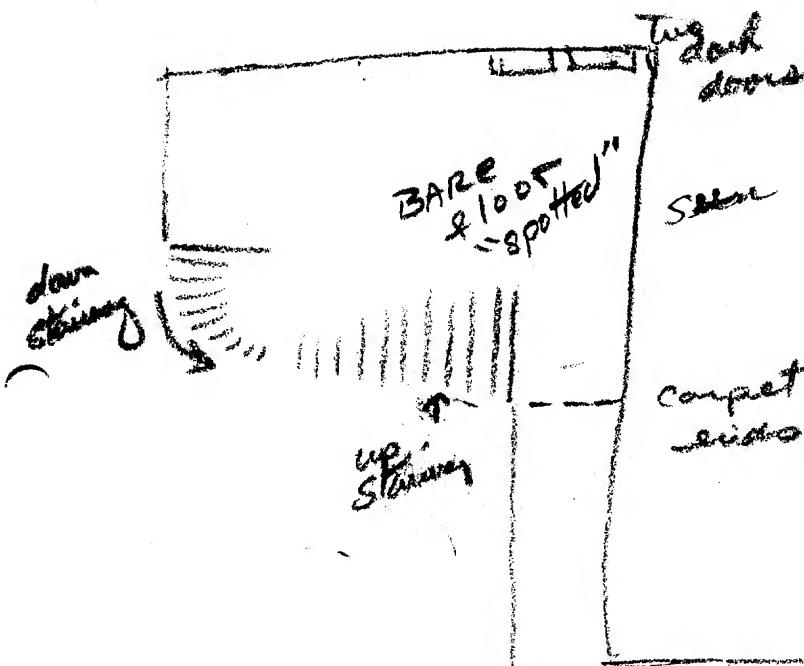
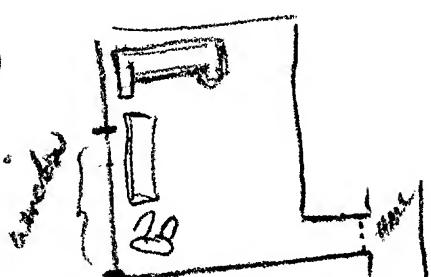
313

door deep

Tan

white

⑩

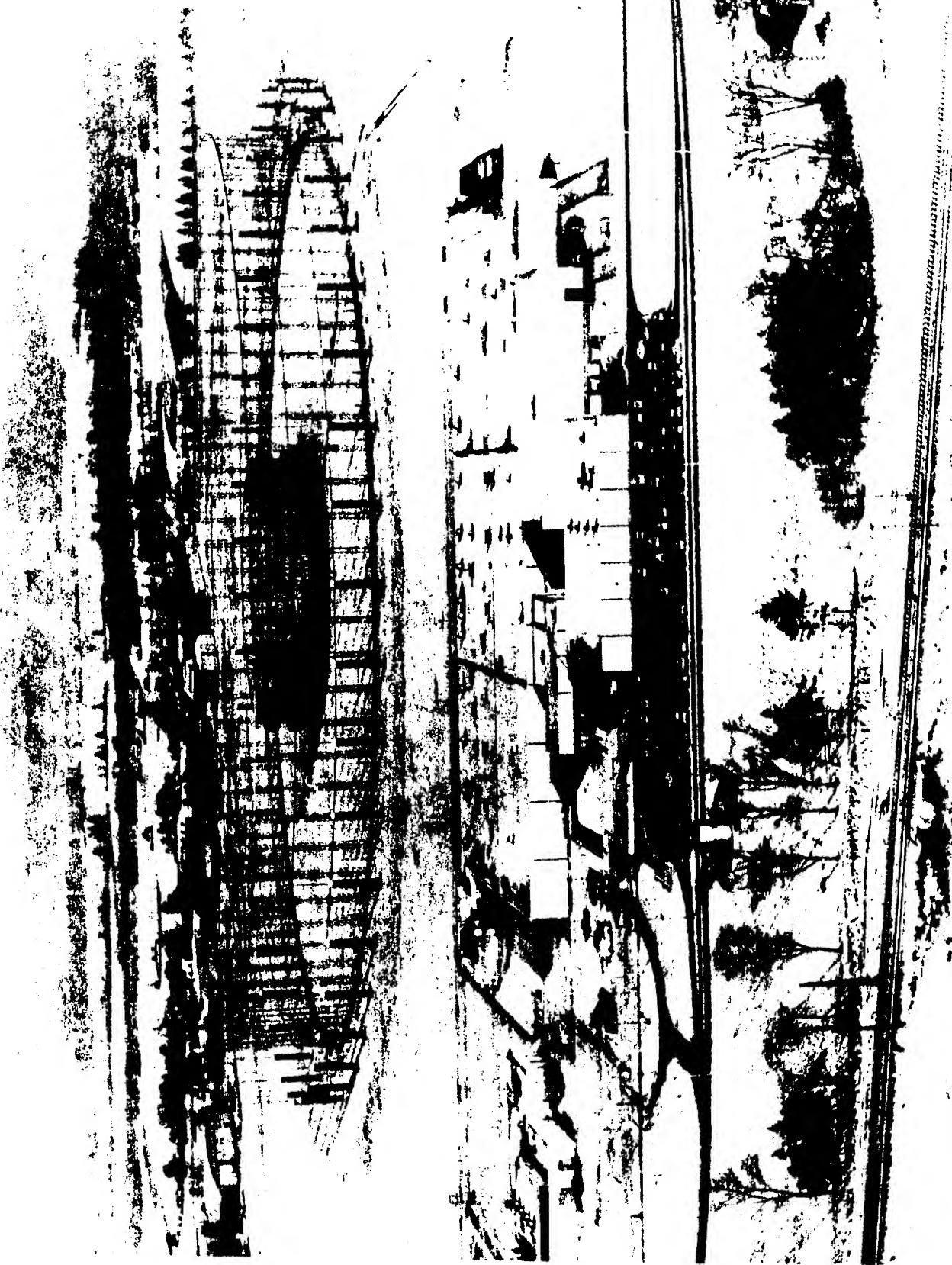


⑪

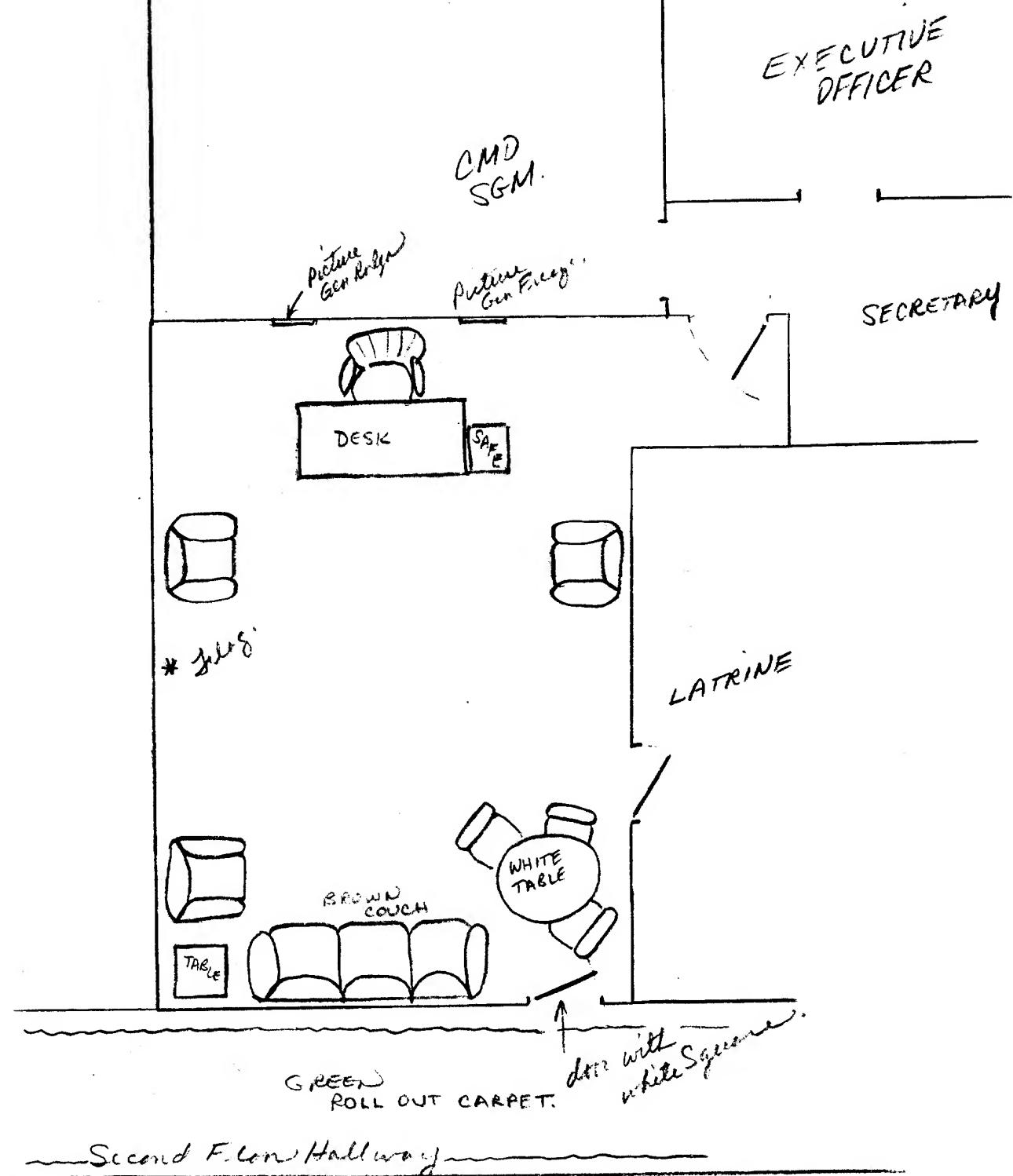
screen

TAB B

Approved For Release 2000/08/07 : CIA-RDP96-00788R000900610001-6



Approved For Release 2000/08/07 : CIA-RDP96-00788R000900610001-6



54 offices on this
side of hallway.

TAB C

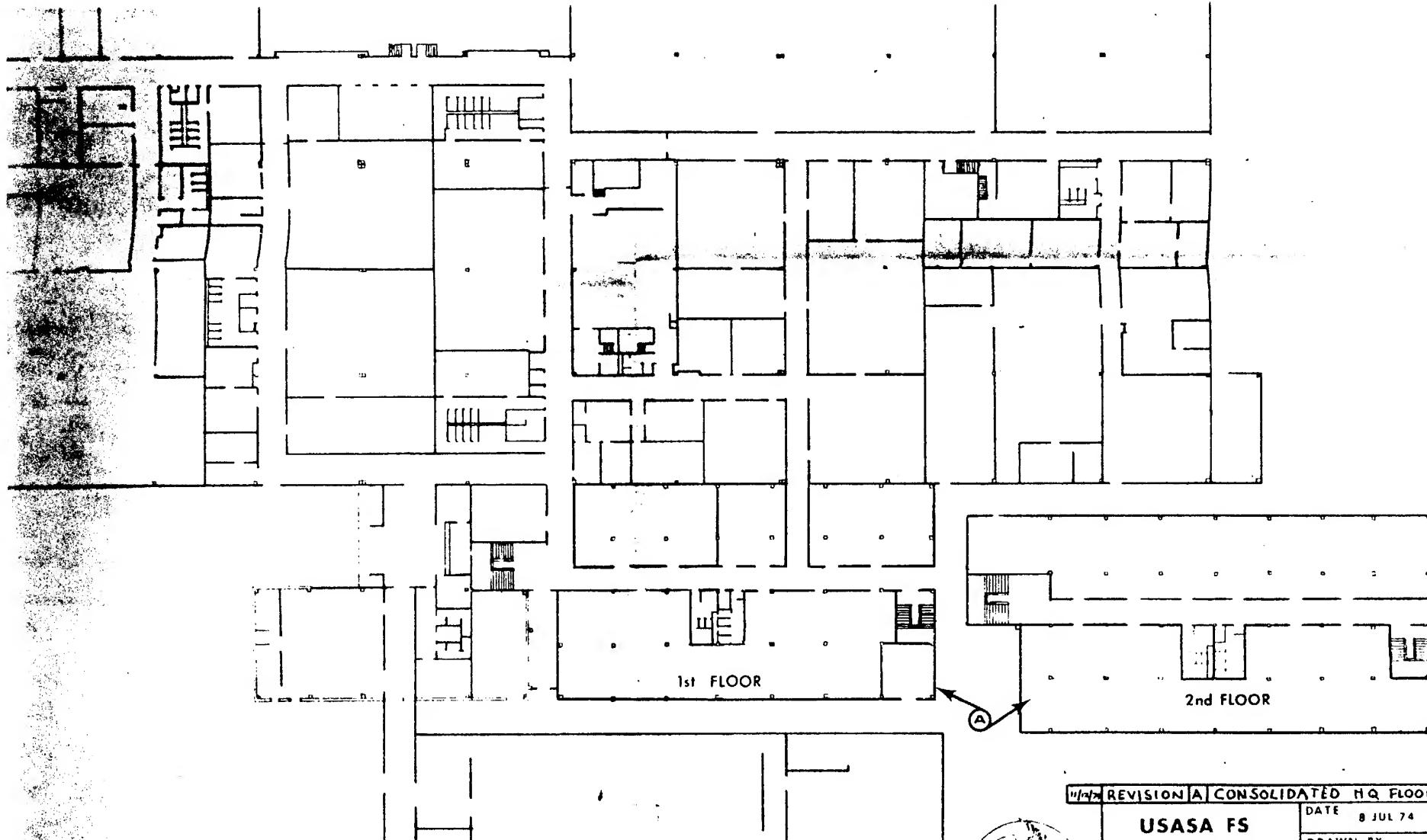
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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XVIII

1. (S) Post-session interviews are conducted after the completion of a session to provide the selected remote viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #31 was satisfied that he had been successful at remote viewing. He liked having the session go on longer than his previous attempts. Not being rushed to perform helped him relax and concentrate. He is anxious to do more remote viewing as he feels he will get better with practice.
3. (S) #7.5 thought this session went very well. #7.5 noticed a deep state of relaxation on the part of #31. Communication between #7.5 and #31 during the session was open and conducive to the remote viewing process.

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1/144 REVISION A CONSOLIDATED HQ FLOORS 1&2



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DATE 8 JUL 74

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DCSLOG ESS

SCALE NONE

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VIRGINIA

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